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rompre à la peine et aspreté des exercices, etc." (*ibid.*)

P. 118, the "Spaniard Montemayor" should read the "Portuguese Montemayor." P. 131, Tucis et Amarante should read Tircis et Amarante. P. 139, the date of *Les Plaideurs* is twice given as 1688 instead of 1668. P. 140, Don Cassius should read Dion Cassius. P. 153, the Abbé de Saint-Real becomes the abbot of St. Real.

P. 259, Dumas the Elder is called the grandson of a creole—the writer evidently attaching to this word a meaning it does not possess. Read *negress*. P. 298, *La Petite Roque* is classed among the novels instead of the *Contes* of Maupassant. P. 300, *Le Lys Rouge* is classed with *Sylvestre Bonnard* and *Le Livre de Mon Ami*; as,

"charming stories which deal in a playful way with various philosophic and scientific mysteries and curiosities, and in which there is much delicate fancy and very little striving after realism,"

which, of course, is wholly untrue of *Le Lys Rouge*. Anatole France is on the whole rather inadequately treated. In like manner the patriotic *motif* in Erckmann-Chatrian is overlooked, and they appear as painters of Lorraine peasant life only.

P. 301, L'Abbé Tigraine should read Tigrane. P. 302, for Nimrod et Cie, read Nemrod et Cie. P. 303, instead of *Pascal Gavoisse* read *Pascal Gêfosse*. The date of its publication was 1887, not 1889, and the date of Renan's *Études d'Histoire Religieuse* should be 1857, not 1856.

P. 288, Rodenbach certainly deserves mention as much as Rollinat, and p. 306, in the meagre paragraphs on contemporary critics, one misses Faguet beside Lemaître and France. Scherer, too, deserves to be mentioned.

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#### MODERN ENGLISH *ajar*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I beg to offer the following note on the voiced *j* (*dž*) in the modern *ajar*.

Skeat, *Concise Ety. Dict.*, says of this word: "Put for a *char*, on *char*, on the turn, . . . <A.

S. on *cerre*, on the turn. <A. S. *cyrran*, *cerran*, to turn;" Kluge and Lutz, *Eng. Etymology*, offer no explanation of the change of *ch* to *j*; the earliest instance of *ajar*, as given in the *New Eng. Dictionary*, is taken from Beckford's *Vathek* (1786), although a slightly different form, *at jar*, in the sense of 'partly opened,' is cited from Swift's *Abol. Chr.* (1708), and explained as due to false analogy of *at jar*, 'out of harmony,' which is found as early as 1553.

Does the word *ajar*, 'partly opened,' owe its *j* to false analogy of *at jar*, 'out of harmony'? It may be that such is the true explanation, but I venture to suggest that the change of *ch* (*tš*) into *j* (*dž*) is quite parallel to that of *s* into *z*, the latter taking place in Modern English when the *s* was preceded by an unstressed, and followed by a stressed, vowel: note the interchange of voiceless and voiced sounds in such pairs as *luxury* (*tš*) and *luxurious* (*gž*), *execute* (*ks*) and *executive* (*gz*), and also the retention of the voiceless (*tš*) in the dialectal *char*, as compared with the voiced (*dž*) in *ajar*. Moreover, Sweet, *HES.*, §928, points out the fact that there was at one time an alternation of voiceless *which* (*whi:tš*) with voiced (*whidž*) in such a word as *whichever*. It would seem, therefore, that the *j* in *ajar* may be another example of the voicing of sounds as a result of want of stress.

In connection with Swift's usage of *at jar*, in the sense of *ajar*, 'partly opened,' I should like to call attention to the fact that the Anglo-Indian *achar*, 'pickles,' is also found, according to the *NED.*, with the forms *atchaar*, *attjar*. Note also the obsolete *atchieve*, by the side of the present *achieve*. May not Swift's *at jar* be explained as due to a change in his pronunciation of the earlier *a char* rather than to false analogy of an expression entirely different in signification?

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#### GOETHE IN ENGLAND AND AMERICA.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Dr. Eugene Oswald, in his exhaustive bibliography of *Goethe in England and*

*America*,<sup>1</sup> lists the only translation of *Palæophron* and *Neoterpe* as follows:

"A masque for the Festival of the twenty-fourth of October, 1800. From the German of Goethe, by the translator of Goethe's *Herrmann* [sic] and *Dorothea* and Schiller's *Mary Stuart*. [Who can that be? The oldest dated translation of H. and D. is Holcroft's of 1801; there are two early undated ones, Whewell's and Cochrane's. The Brit. Mus. Catalogue suggests J. C. Mellish.] Weimar, Gädicke & brothers, 1801. 18 pp. 4°."<sup>2</sup>

The translation is undoubtedly the work of Joseph Charles Mellish, who was well known at Weimar.<sup>3</sup> Not only was the translation published at Weimar as above, but it also appeared at London (1801), in *The Monthly Magazine* <sup>4</sup> with the title:

*A MASQUE, by GOETHE; translated from the original manuscript by Mr. MELLISH, of Weimar.*

It was preceded by an Introduction from the pen of William Taylor of Norwich.<sup>5</sup> Goethe himself referred to Mellish's translation in a letter to Cotta, dated January 29th, 1801.<sup>6</sup>

Mellish's English version of Schiller's *Maria Stuart* (1801) is well known to bibliographers. Notices will be found in contemporary numbers of *The British Critic* <sup>7</sup> and *The Monthly Mirror*.<sup>8</sup> Dr. Oswald could not identify Mellish as "the translator of *Herrmann* and *Dorothea*," because that translation was not published; although we have ample evidence that it was undertaken. Thus, on May 2nd, 1798, Goethe wrote <sup>9</sup> to Schiller:

"Die englische Uebersetzung meiner *Dorothea* welche Herr Mellish unternommen hat ist, wie er mir gestern sagte, fertig, er will mir die vier ersten Gesänge zeigen die er mit hat. Ich selbst kann so was gar nicht beurtheilen, ich will veranlassen dass Schlegel sie zu sehen kriegt, der das Verhältniss beyder Sprachen mehr studirt hat."

Again, on August 24th, 1799, Schiller, in a

<sup>1</sup> *Die Neueren Sprachen*, vii, pp. 313 ff., 404 ff.

<sup>2</sup> *Ibid.*, pp. 331-332.

<sup>3</sup> *Briefwechsel zwischen Schiller und Cotta*, p. 348, n. 2.

<sup>4</sup> *Monthly Mag.*, xi, pp. 232-236.

<sup>5</sup> Cf. Robberds, *Memoir of the Life and Writings of W. T.*, i, 393.

<sup>6</sup> Goethe, *Werke* (Weimar, 1893), iv. Abth., xv. Bd., s. 170.

<sup>7</sup> *Brit. Crit.*, xviii, pp. 665-667.

<sup>8</sup> *Monthly Mirror*, xiii, p. 42.

<sup>9</sup> *Werke*, iv. Abth., xiii. Bd., s. 135.

letter <sup>10</sup> to G. H. Noehden (one of the translators of his *Don Carlos* and *Fiesco*), mentioned Mellish's translation of *Herrmann* and *Dorothea* as about to be brought out by Bell, the London publisher. Nothing further seems to be known of its fate.<sup>11</sup>

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## TRANSVERSE ALLITERATION AGAIN.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—It is clear from Prof. Emerson's letter in your last issue that much of the difference between him and myself is due to a confusion of terms. For example, he thinks I have assumed, and challenges me to prove, "that mere chance accounts for the initials of words in poetry." Of course I cannot accept such a challenge. As he seems to understand "chance," I admit that nothing in this world is governed by it;—but as I understand it, the laws of chance apply to every fact about which we lack complete knowledge. When I say it is an even chance whether it will rain or shine, I mean that so far as my knowledge goes there is as much reason to expect rain as to expect clear weather; but Prof. Emerson, apparently, would deny me the right to use such an expression unless I am prepared to prove that "mere chance accounts for" the weather.

Apart from this, the trouble is simply that Prof. Emerson does not understand me. I regret very much that I was not able to make my meaning clearer. My conclusions were based largely upon the results of his scholarly and exhaustive investigations; and we differ so little upon the main issue that I think we should probably not differ at all, if we fully understood each other. Still, it would be unreasonable to demand space for further amplification and elucidation of my own article, in the reasoning of which I see nothing that needs amendment; and I am, therefore, content to rest upon my former argument.

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<sup>10</sup> *Briefwechsel zw. Schiller u. Cotta*, p. 348.

<sup>11</sup> Cf. *Notes and Queries*, Seventh Series, xii, 507, and Eighth Series, i, 58.